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New Permanent Exhibition Explores Evolution of Copyright



David Rice

"Find Yourself in Copyright," the Copyright Office's newly installed permanent exhibit, is located on the Madison Building's fourth floor.

Through dozens of artifacts, the exhibit reveals how we all have a connection to copyright.

BY NICOLE LAMBERSON

On May 31, 1790, George Washington signed the nation's first Copyright Act. What began as a law to protect books, charts and maps has expanded to include broad categories of creative works – music and sound recordings, drama, choreography, visual art, architecture. The list goes on.

Examples of such seemingly unrelated works come together in a new permanent exhibition to tell the story of copyright in the United States. "Find Yourself in Copyright" is located on the fourth floor of the Madison Building, just outside the Copyright Public Information Office. It is now open to Library staff and visitors who have appointments to access on-site services.

Once the Library resumes regular

operations, the Copyright Office will officially open the exhibit to the public.

Its development began before the pandemic when a team from the Copyright Office's Outreach and Education Section started identifying artifacts. Team members aimed to select items that would be interesting and relatable as well as diverse in the types of works presented, the copyright concepts discussed and the creators highlighted.

For visual information specialist David Rice, the exhibit's designer, collaboration across the Library was crucial in building an exhibit that would "help tell the story of copyright and inspire visitors to engage their creativity."

COPYRIGHT, CONTINUED ON 7

DONATED TIME

The following employee has satisfied eligibility requirements to receive leave donations from other staff members. Contact Keyoni Potter at kpotter@loc.gov.

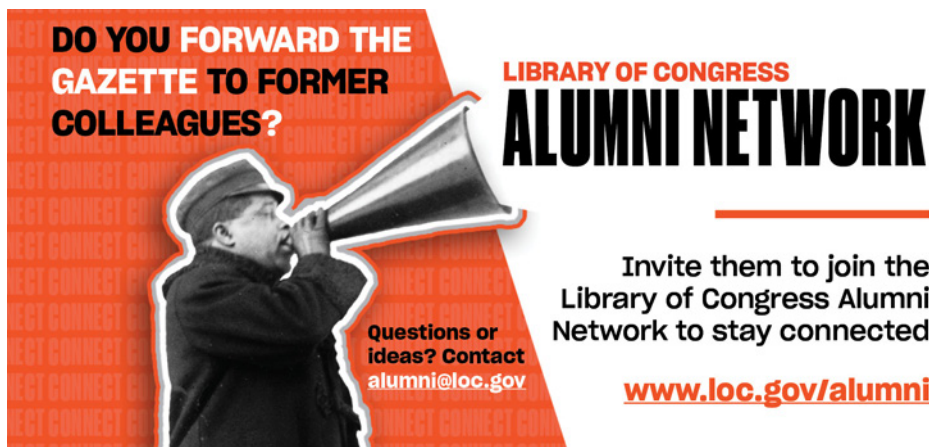
Wilbur King

ED REDMOND MEMORIAL LECTURE

Feb. 23, 4:30 to 6 p.m.

[Online](#)

John Hessler of the Geography and Map Division (G&M) will present "The Sound of the People of the Rain: A Curator's Look at Indigenous Mapping in the Early Americas" at the Winterthur Museum of the University of Delaware. The lecture is in memory of longtime G&M map librarian Ed Redmond, who died last year. Redmond was an alumnus of the university. [Register here.](#)



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OIG WOULD LIKE TO KNOW

Report suspected illegal activities, waste, fraud, abuse and mismanagement in Library of Congress administration and operations to the Office of the Inspector General (OIG). A link to all Library regulations is available on the staff intranet at <http://staff.loc.gov/sites/rules-and-regulations/>.

To make a report, contact OIG via the online form at www.loc.gov/about/office-of-the-inspector-general/contact-us/ or report anonymously by mail to 101 Independence Ave., S.E., LM 630, Washington, D.C., 20540-1060.



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GAZETTE LIBRARY OF CONGRESS

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MISSION OF THE LIBRARY OF CONGRESS

The Library's central mission is to engage, inspire and inform Congress and the American people with a universal and enduring source of knowledge and creativity.

ABOUT THE GAZETTE

An official publication of the Library of Congress, The Gazette encourages Library managers and staff to submit articles and photographs of general interest. Submissions will be edited to convey the most necessary information.

Back issues of The Gazette in print are available in the Communications Office, LM 143. Electronic archived issues and a color PDF file of the current issue are available online at loc.gov/staff/gazette.

GAZETTE WELCOMES LETTERS FROM STAFF

Staff members are invited to use the Gazette for lively and thoughtful debate relevant to Library issues. Letters must be signed by the author, whose place of work and telephone extension should be included so we can verify authorship. If a letter calls for management response, an explanation of a policy or actions or clarification of fact, we will ask for management response.—Ed.

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GAZETTE DEADLINES

The deadline for editorial copy for the Feb. 18 Gazette is Wednesday, Feb. 9.

Email editorial copy and letters to the editor to mhartsell@loc.gov and wmal@loc.gov.

To promote events through the Library's online calendar (www.loc.gov/loc/events) and the Gazette Calendar, email event and contact information to calendar@loc.gov by 9 a.m. Monday of the week of publication.

Boxed announcements should be submitted electronically (text files) by 9 a.m. Monday the week of publication to mhartsell@loc.gov and wmal@loc.gov.

New Inspector General Appointed

Librarian of Congress Carla Hayden on Monday announced the appointment of Kimberly Byrd as the Library's new inspector general. She succeeds Kurt Hyde, who retired in August.

Byrd has been serving as acting inspector general since then, bringing to the role more than 30 years of award-winning experience in both the inspector general community and in federal agency operations. This breadth of experience gives Byrd a combination of perspectives ideal for effectively advancing a performance-driven culture at the Library, Hayden said.

Byrd joined the Library as assistant inspector general for audits. In that position, she led a team performing audits and evaluations of the Library's high-risk management challenges. These included its information technology modernization efforts, financial reporting responsibilities and strategic planning and performance management.

Before coming to the Library, Byrd served in senior executive positions at the Social Security Administration (SSA), first as the acting associate commissioner of anti-fraud programs and then as the executive director of audits and improper payment prevention.

At SSA, she developed a strategy to combat a multibillion-dollar improper-payments problem and created a new staff with responsibility for the execution and success of the strategy. Byrd was also the executive liaison for over 100 audits that the Government Accountability Office and the Office of Inspector General completed every year.

Byrd earlier served as SSA's deputy assistant inspector general, directing audits of SSA programs and operations to ensure detection and prevention of fraud, waste and abuse within the \$1 trillion-a-year program. Under Byrd's leadership, SSA audit teams identified over \$5 billion in savings, including through a program Byrd established that

saved \$2.5 billion in improperly paid benefits to deceased beneficiaries and that resulted in many successful prosecutions.

Also, in response to several audit reports Byrd prepared, SSA significantly changed its method of assigning social security numbers to ensure their security.

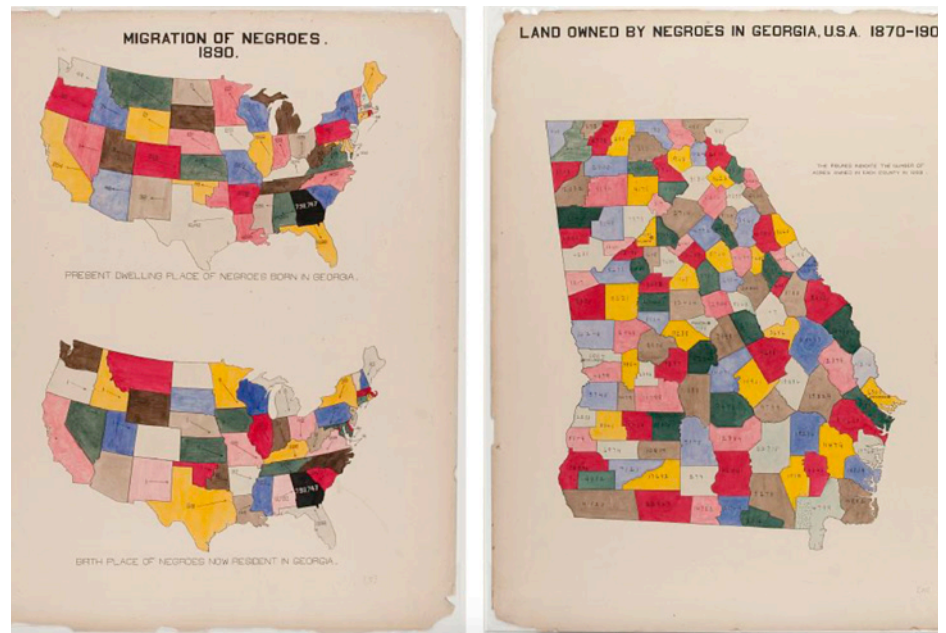
Earlier, Byrd led the inspector general's IT audit division, assessing SSA's controls for securing personally identifiable information (PII) for the almost 500 million people to whom the agency assigned social security numbers since its inception. During audits, Byrd and her staff identified sig-

nificant weaknesses in the agency's information security controls. Based on their recommendations and oversight, SSA developed a robust information security program and reduced its exposure to improper disclosure of PII.

Byrd routinely updated congressional oversight staff on SSA's progress, and she testified before the House of Representatives regarding SSA's IT modernization plans and information security weaknesses.

Byrd is a certified public accountant, and she holds a Bachelor of Science degree from Berry College. ■

MAPPING RACIAL INEQUALITY IN AMERICA



Geography and Map Division

The use of cartography to highlight economic and racial injustice has a long history, not only among professional cartographers and geographers, but also among activists seeking to help others grasp their concerns, John Hessler of the Geography and Map Division wrote in a recent blog post. Civil rights pioneer W.E.B. Du Bois made these two maps showing migration of Blacks in 1890 (left) and ownership of land in Georgia from 1870 to 1900. [Read more.](#)

Your Employee Personal Page (EPP) is at
www.nfc.usda.gov/epps/

Library Celebrates Black History Month

On Monday, the White House issued a proclamation calling on libraries, educators and the public to observe Black History Month this February with programs, ceremonies and activities.

Black History Month, the proclamation reads, “serves as both a celebration and a powerful reminder that Black history is American history, Black culture is American culture and Black stories are essential to the ongoing story of America – our faults, our struggles, our progress and our aspirations. ... [I]t is essential that we take time to celebrate the immeasurable contributions of Black Americans, honor the legacies and achievements of generations past, reckon with centuries of injustice and confront those injustices that still fester today.”

At the Library, a series of online webinars and a new crowdsourcing transcription campaign will take place in honor of the month.

Images of African Americans in the Military

Feb. 8, noon

This orientation session will introduce participants to photographs and images in the collections that relate to the history of African Americans in the U.S. military from the Civil War through the Vietnam War. The session will cover library search tools, online resources and instructions on visiting the Library in person. For more information and to register, [click here](#).

The Untold Story of Liberia's Founding

Feb. 9, noon

Join C. Patrick Burrowes for the webinar “Repatriates, Recapitatives and African Abolitionists: The Untold Story of Liberia's Founding in 1822.” Burrowes was a tenured professor of communications and humanities at Penn State University before returning to Liberia, his home country, in 2017. In August 2021, he uncovered a handwritten document missing since 1835 that sheds light on the 1821 purchase of



William A. Gladstone Afro-American Military Collection/Manuscript Division

Documents related to Gilbert Montgomery, an undercook in the 4th United States Cavalry, are included in the Gladstone collection, the focus of a new By the People campaign.

land that became Monrovia, Liberia, the capital city of the only U.S. colony in Africa. For more information and to join the webinar, [click here](#).

The Founding Farmer and Slavery

Feb. 22, noon

George Washington's passionate interest in farming was central to his identity, and his commitment to the “new agriculture” of the 18th century shaped the lives of hundreds held in bondage at his Mount Vernon plantation. Manuscript Division historian Julie Miller will speak with historian Bruce Ragsdale, author of the new book “Washington at the Plow: The Founding Farmer and the Question of Slavery,” as part of the “Made at the Library” series that highlights authors who have done extensive

research in the collections. For more information and to register, [click here](#).

The Maritime Underground Railroad

Feb. 23, 7 to 7:45 p.m.

Scholars Timothy D. Walker, Cheryl Janifer LaRoche and Cassandra Newby-Alexander will join retired Kluge Center director John Haskell to discuss how enslaved people achieved their freedom and what the journey by sea looked like for many African Americans. The event will take place on the [Library's YouTube channel](#).

Gladstone Afro-American Military Collection Crowdsourcing Campaign

Feb. 1, ongoing

By the People and the Manuscript Division have launched a new crowdsourcing transcription campaign, “Brothers in Arms: The William A. Gladstone Afro-American Military Collection.” The collection spans the years 1773 to 1987, with the bulk of the material dating from the Civil War period, 1861–65. Volunteers will transcribe correspondence, pay vouchers, orders, muster rolls, enlistment and discharge papers and other printed matter related to Black military service, including documents covering the United States Corps d’Afrique and the United States Colored Troops, organized during the Civil War. For more information, [click here](#).

For more Black History Month content and events, [visit the website](#) the Library co-sponsors with other federal museums and agencies. ■

HCD SERVICES PORTAL

During this period of remote work, the [Human Capital Directorate \(HCD\) services portal](#) is there to help. Ask questions of HCD professionals; submit documents related to benefits, retirement and payroll matters; and track requests.

New Landscape Architecture Archive Announced

The Library and the American Society of Landscape Architects (ASLA) have announced a collaboration to archive projects selected to receive the society's professional awards. The collaboration marks the first time collections representing the international landscape architecture profession will be archived by a U.S. federal institution.

Landscape architecture involves the planning, design, management and nurturing of the built and natural environments. Landscape architects plan and design parks, campuses, streetscapes, trails, plazas, residences and other projects.

While the Library has archived collections representing the professions of architecture, design and engineering since the 1800s, this new collaboration reflects the Library's recognition of the growing significance of landscape architecture in society today. New designs will be added to the collections each year.

The Library's significant collections documenting the history of landscape architecture include the papers of Frederick Law Olmsted, considered the founder of American landscape architecture, as well as a collection from the landscape architecture firm he established. Olmsted is known for his work on New York's Central Park, the U.S. Capitol grounds and many other landmarks.

The Library also holds the original records of the American Society of Landscape Architects, dating from 1899 to 1966. The Historic American Landscapes Survey, begun in 2000, offers drawings and photographs for more than 900 heritage sites. And a [new research guide](#) covering architecture, design and engineering collections in the Prints and Photographs Division (P&P) makes it possible to explore landscape design work within the records of many architects and photographers.



American Society of Landscape Architects/Prints and Photographs Division

The landscape design “Inspiring Journeys for All” was the 2021 Honor Award Winner in the general design category of ASLA’s professional awards series.

“The Library is very grateful for this annual gift of award-winning digital designs from the American Society of Landscape Architects, because contemporary coverage of the creative landscape world will now be an integral part of the inspiring collections that we can offer to both researchers and the general public,” Helena Zinkham, chief of P&P, said.

For more than 30 years, ASLA has been granting awards to professional members in categories including general, urban and residential design; analysis and planning; communications; and research. It also confers the Landmark Award, granted to distinguished landscape architecture projects completed between 15 and 50 years ago. Juries representing a cross section of landscape architecture in practice, research and academia judge hundreds of submissions in these categories, covering issues such as climate action, racial equity and urban planning.

“By preserving our profession’s most important work, the Library of Congress will enable the public to understand the enormous role our professionals play today in improving lives throughout the nation, from protecting our environment from climate change to providing racially equitable and nature-based solutions to our aging urban communities,” Eugenia Martin, ASLA’s president, said.

The year 2022 is particularly important in the history of landscape architecture as it marks the bicentennial of Olmsted’s birth. Last week, Barbara Bair of the Manuscript Division blogged about the Library’s Olmsted holdings and events the Library is sponsoring to honor the bicentennial, including a display, a symposium and a new By the People crowdsourcing transcription campaign.

Read her post on [Unfolding History: Manuscripts at the Library of Congress](#). ■



Mark Schwartz

Mark Schwartz is a senior writer-editor for the National Library Service for the Blind and Print Disabled (NLS).

Tell us about your background.

I grew up in the DMV – meaning the District, Maryland and Virginia, not the Department of Motor Vehicles. My dad was a lawyer for the Washington, D.C., government, and my mom was a social worker mainly serving older clients.

One day in high school, I came across an NLS talking-book “C-1” cassette player destined for one of my mom’s clients. At the time, I was a roadie for a friend’s rock band and recognized that this C-1 was really a four-track tape player, like the four-track recorder the band used to lay down individual tracks for three instruments and vocals. It struck me that this was a smart way to capture more narration onto fewer cassettes by recording on four tracks of a cassette. Little did I know at the time how much I’d see talking-book players in my future.

Attending the University of Richmond, my dream job was to be a creative director in a big advertising agency, like Tom Hanks’ character in “Nothing in Common.” I interned at several ad agencies as an undergrad, including one that had just landed a new

client – a Swedish company coming to America called IKEA.

Copy I drafted made it into an early IKEA television ad, a 30-second spot featuring a chest of drawers: “Because you assemble it yourself, the price won’t kick you in the drawers.” My family and I watched the ad live after the local news.

During my 20s, after getting a master’s degree in English at San Francisco State University, I remained in the Bay Area, freelancing in advertising and managing book stores part time. I followed my then-girlfriend, now my wife, up to the South Puget Sound area for her grad school. There, I continued to cobble together a career by freelancing, managing bookstores and teaching community college classes in composition, creative writing, literature, media and film.

What brought you to the Library, and what do you do?

It wasn’t until I returned East that I finally secured a steady job at the Alexandria Library – the one in Northern Virginia, not in Egypt – as its communication officer for the entire four-branch system.

Alexandria Library has a Talking

Books Division, so I promoted NLS services to NLS patrons and those eligible to receive its free service. What I do now nationally for NLS is what I did locally for Alexandria Library: I communicate NLS services and materials through publications, online media and outreach efforts.

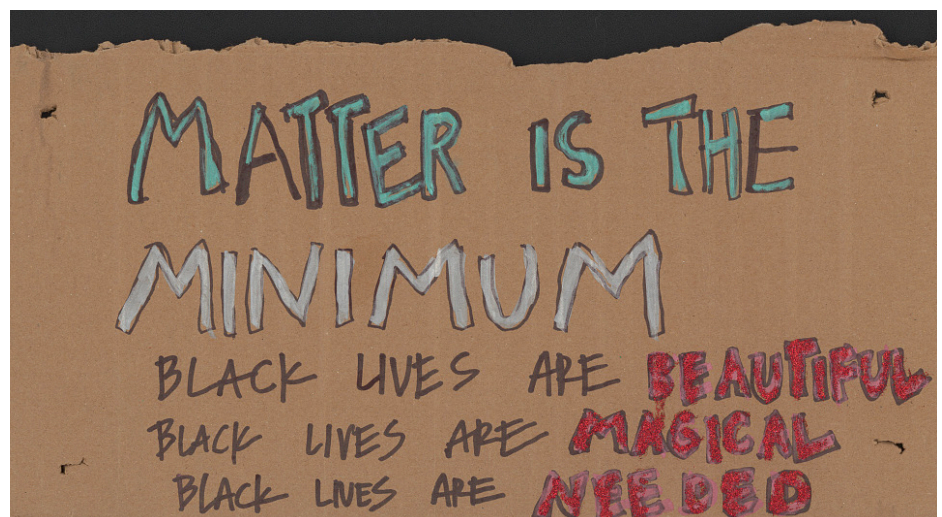
In my 30s, I earned a Master of Fine Arts in creative writing at George Mason University and worked as a communicator for its libraries for a few years.

The job I had right before coming to NLS was with NASA, as an analyst for its knowledge services office, a gig that included major travel – though not to outer space, alas. Although I enjoyed running events at NASA centers across the country, it was less than ideal with two young children at home.

What are some of your standout projects?

Anything that engages me directly with patrons or potential patrons stands out for me. This could be an event or an open house or simply a reply to an email or Facebook comment. Patrons often share how happy they are with the program,

SIGNS OF PROTEST COLLECTED



It was a year ago that Black Lives Matter signs came down from the fence in Washington, D.C.’s, Lafayette Park, where they had garnered national attention as a rallying point for protests for nearly a year. Thirty-three of them now reside on the Library’s website thanks to a collection effort spearheaded by Aliza Leventhal of the Prints and Photographs Division. [Read more.](#)

Prints and Photographs Division

how much NLS and its network of libraries enrich their lives.

Like all my colleagues, I understand the importance of reading and being able to talk about what you are reading with others. Hearing from young patrons how they can read the same books their friends are reading can really make my day.

What do you enjoy doing outside work?

My ever-patient wife has allowed me to have several fun project cars over the years, including a 1971 Volvo 1800 sports coupe, a 1991 Honda Civic hatchback and, now, a 2016 Honda CRZ Sport Hybrid.

I've done some work on them myself, including headers, pumps and intakes. Any work that needs the car to be lifted, I leave to the professionals.

What is something your co-workers may not know about you?

Over the past two years, I've gotten into the habit of exercising on a treadmill or an elliptical machine while listening to a sped-up audiobook and reading the text of that same book being narrated, either as a paperback or as an iBook. Reading in this manner makes me read faster and keeps me from falling asleep.

I also could be accused of being a book hoarder, but who isn't, right? ■

COPYRIGHT, CONTINUED FROM 1

Rice and the team worked closely with staff in the Library's Exhibits Office. "It was a partnership," he said. "This would not have happened without them and many others throughout the Library, the Architect of the Capitol's office and the Copyright Office."

Through more than 50 artifacts, each with its own copyright story, the exhibition explores the evolution of copyright in the United States and its central role in supporting and inspiring creativity in our daily lives. The exhibit also

aims to help visitors understand their place in copyright, emphasizing that they can be both copyright owners and users of protected works.

Historical works – including the page from the first work registered for federal copyright protection ("The Philadelphia Spelling Book"), images from perhaps the largest sculptural work ever registered (the Statue of Liberty) and a print from the earliest surviving copyright deposit for a motion picture ("Fred Ott's Sneeze") – sit alongside beloved contemporary works representing "Star Wars," "Hamilton," the Mario Bros. video game and many more.

Rice said using stories from widely known and compelling works – such as Dolly Parton's and Whitney Houston's sound recordings of "I Will Always Love You" – to explain aspects of copyright law was deliberate. "We wanted to use artifacts that are going to grab people's attention, so then we can tell them about the differences in musical works and sound recordings, for example," Rice said.

For Rice, the collection of artifacts based on the book "The Wonderful Wizard of Oz" really gets to the heart of the exhibit's goal of helping visitors find themselves in copyright. "The popularity of 'Oz' and the artifacts on display help present copyright as an accessible and relatable concept," he said. "It's easy to explain how this original work has gone on to inspire countless creators such as Stephen Schwartz, who wrote the lyrics for 'Wicked.'"

The exhibit also displays unpublished deposits, including the 1931 play "Poker!" by Zora Neale Hurston and "A Face Without Freckles Is a Night Without Stars" by then-eighth-grader Meghan Markle, now the Duchess of Sussex. The latter highlights how copyright protection is for everyone, no matter a person's age.

In all, the exhibit comprises six sections exploring four key questions: What is copyright? What types of works does copyright pro-

tect? What are the ways we can use copyright-protected works? And what is the Copyright Office?

Beyond these takeaways, the exhibit also aims to answer three critical questions for visitors: Why is copyright important? How does copyright support and inspire creativity? And how can the Copyright Office help you?

In designing the exhibit, the team had to think about telling the story of copyright in an unconventional space: the hallways of an office building. Unlike in most dedicated exhibit spaces, visitors can enter this exhibit from multiple directions and view the story in many ways. The team focused on ensuring that no matter how visitors see the exhibit, even just part of it, they can walk away with an understanding of copyright.

Multimedia and interactive elements feature copyright history and law along with upcoming Copyright Office events and recent content. QR codes lead to related information. And many of these elements are easily updateable, meaning there will always be something new.

"What I tried to bring to the design, knowing this was a permanent exhibit, were ways we could keep it interesting and fresh," Rice explained. "How I approached the design was to keep it modular and flexible enough that we could change things over time."

In addition to the physical exhibit, the team developed [an online companion exhibit](#) for the Copyright Office's website. It explores the exhibit sections, highlights artifacts and related resources, expands on exhibit content and lets visitors test their knowledge with an interactive trivia page.

Besides Rice, members of the exhibit team include Copyright Office staff members George Thuronyi, Lisa Marflak, Jaylen Johnson, Alicia Morris, Holland Gormley and me and former Copyright Office associate register Catherine Zaller Rowland. ■